

EB 11.20

THE
SENTIMENTS of the most EXCELLENT
PAINTERS
Concerning the Practice of PAINTING;

Collected and Compos'd in Tables of Precepts.

By HENRY TESTLING,

Painter to the King of France, PROFESSOR and SECRETARY

TO THE

ROYAL ACADEMY
OF
PAINTING and SCULPTURE.

Translated into English with Remarques on the words of Art, with an Addition of the Grounds, and
the Practical Method in Perspective.

Licensed according to Order.

L O N D O N,

Printed for, and Sold by Samuel Smith at the Princes-Arms in St. Pauls Church-Yard,

And by Edward Hall Bookseller in Cambridge, 1688.

To the HONOURABLE
CHARLES Marquess of WORCESTER.

My Lord,



Am ambitious of laying at your Lordship's feet these few Sheets; which I durst not have done, had they not been very few, and had I not consider'd, that the less we interrupt your better hours, the more easily we may presume on your Lordship's Goodness and Pardon. I will neither tire your Honour with a Dedication-harangue, nor pretend to let the World know your Worth, as if it were not either *well known, or consider'd of*, till an Epistle-Dedicatory should bring it to light; all that know the Name of SOMERSET, know likewise that you deserve its Titles, and have a firm claim by many approved Actions to all the Glories that wait on that HOUSE. Nor will I beg and bespeak your favour in defence of these Papers, may I but only hope that your Honour may approve them as hints and little Remembrances of those Notions by which you pass your Sentence so judiciously on those many Pieces of Painting which your Lordship has seen in your Travels.

Your Lordship's,

Most Devoted Servant,

T. M.

To the READER.

YOU must give me grains of Allowance if this Translation be not so very exact as it should be, for our Tongue, as Sir Harry Wootton here (as every where) judiciously observes, is barren and poor in expressing words for any thing of solidity and use, and refines, and runs lavishly into things of Froth and Complement. 'Tis therefore in the Translation, that I could only use the dry French and Italian Terms; but yet so as not to leave them wholly untouch'd, and as they were, if you will but cast your eye now and then on the Margin. It may be askt, why I meddle with such things as these, which are neither my business or employ: I'll tell you once for all, That it was not my business indeed, that made me bestow on these sheets a second or third reading over in the Original, but my pleasure; and if they contribute to the more knowing in Painting any fresh Memorandums of their Rules, or to the less any new notions which they have not had opportunities to consider, or to the Curious any helps in the methods of judging well, all which I presume they may do; 'tis no matter whether 'twas my business or pleasure since I have my end: The last sheet, which I have taken the liberty to annex out of my own observation and experience, is not, that I may pass it off as doubtful Money in such good Company, but that I really think that this part ought to be touch'd more largely than 'tis done in the first sheet, and is more useful than is commonly dreamt it is, in the disposing the figures according to Nature and Art; and I take for granted it may be sufficient for the Grounds of Perspective, out of which they may deduce by a second thought the several other things which are not, and I believe, need not be express'd, and is the summary of what you will meet with in some voluminous Authors of 2 or 300 sheets; I am sure, 'tis the summary of what I know from them all: And here I bewail the way that Books lead us about in the knowledge of Arts, &c. For whereas, to instance in Dyalling and Opticks, we have volumns big enough to frighten any ordinary Man from the entering on the Study of them. I dare be bound to make out that in three or four sheets all may be said in both (that need be said) in that Compass, without the long and tedious Wire-drawing of the Art into such a confounded number of Propositions as we find them: And 'twas on this account that I thought these few, yet comprehensive sheets worth the reading and considering by the judicious; so that they must be favourable since the translating them was intended for no ones sake less than my own, not to tell you that the Original Papers were of that esteem and account in the place where they were drawn up, that they thought every letter in them worth Engraving, that they might be more lasting than the Plates that gave them being.

The First Table of the Precepts in Painting about the Draught.

Its Definition, as	<ol style="list-style-type: none"> 1. That the Draught is a Physical Line, or a Mechanical Lineal Demonstration, which has always some Dimensions in its breadth, how slender so're it be. 2. That it is that which limits and determines the Surface and Area of an Object, and that it marks out the several parts which are contain'd in it. 3. That the Draught is made of certain Lines which serve to represent Bodys according to their Forms, Aspects and Situations. 4. That it is the very Being and Make of all Superficies's, which cannot exist without being terminated by Lines, which are either straight, circular, or mixt. 	
	<p>Which is immense, since it not only runs thro', and is concern'd in all the visible things of Nature, but also those which the Imagination can form any Idea of, under the Figure of Body; but the Subject where 'tis most concern'd in, is Man's Body, tho' it ventures at the diving into the very Soul, and the expressing its very Thoughts.</p>	
Its Extent,	By the sight,	<ol style="list-style-type: none"> 1. To use and accustom their Hands and their Judgments to copy good Originals at first sight, and to make a perfect end of the Draught before they begin to shadow. 2. [B] To copy such Originals as are finish'd negligently, and with little work for the Beginning. 3. [C] Not to use Squares in their Drawing, which flints and narrows their Judgment, but to let their Fancy and Spirit act freely, that they may get an habit. 4. To stay till they can design well after Nature (before they begin the use of Perspective Rules) so that they may keep their Fancy free, and form their Judgment to comprehend and remember all things in their Appearances.
	Or,	<ol style="list-style-type: none"> 1. To use themselves to take pains chiefly in designing after Nature and the Life, where they must keep themselves to the making the Figures of a bigness, to be determined by the visual Angle, and of a Proportion'd distance from the Eye to the Model. 2. To study diligently the fine [E] Antique Statues, that they may have the Idea of them always in their Head. 3. To mark out precisely all the parts of their Design before they begin to shadow. 4. To observe in their [F] Nudities to make the [G] Contours by great pieces, as when we are designing Architecture, without taking any great notice of the little Muscles, making them according to their Character; viz. 5. To versify themselves particularly in the Rules of Geometry and Perspective, so as to use them with ease and exactness in solid and immovable Bodies; for as to Animals, and especially Man, 'tis very hard to design them by Rule and Compass, by reason of the various dispositions of their parts and motions; They must ev'n content themselves in the acquiring strong impressions of them in their minds, to help them to guide their Judgment with respect chiefly to their Position. 6. To observe as a proper means to design exactly, [M] to compare and oppose the parts that meet upon, and traverse the perpendicular, that they may form a kind of square in their mind. 7. To design the [N] Models exactly without [*] charging any of their parts, it being certain that we cannot observe an exact and entire justness, but by proportioning every part to the first by comparing them exactly, so that when we make use of this design, we may be at liberty to strengthen and go over again the parts we judge fit; the Design being true; as it faithfully follows, and represents the Models whether they be Antique or Natural.
That we may know what men call the Draught in [A] Painting we must consider it in reference to	Its practice, which is of two sorts, viz.	<ol style="list-style-type: none"> 1. [H] Gross, and waving, as it were at venture, which are counterhatcht equally, and notcht, for Rustique and Country Figures. 2. [I] Noble, rounded, and certain, by which one may certainly guess they are design'd for grave and serious persons. 3. [K] Great, strong, resolute, chosen and perfect for Heroes. 4. [L] Puissant and austere, which has nothing but what is necessary and full of Majesty, for Deify'd Bodies and Heroes.
	Or,	<ol style="list-style-type: none"> 1. The [O] Plane, which is a flat Superficies, upon which is markt out the form and extent of things in their true measur'd distances and situations. 2. The [P] Profile, which marks out the Parts, Members and the jettings out of solid Bodies, their Heights and Proportions. 3. The [Q] Elevation, which is that which perfects and finishes the Construction of Bodies or Edifices.
By Rule and Compass,	Perspective, which represents the Outside or Surface of an Object, where we are to consider,	<ol style="list-style-type: none"> 1. That we see at one view the Object, whose Rayes will meet in a Point. 2. That the Eye and the Object ought to be both immovable things. 3. That we must suppose the Outside or Superficies, as transparent [R] between the Eye and the Object, thro' which we may mark all the Appearances of the Object, which is what we call the Picture. 4. The Eye, the Object, and the Picture, ought to plac'd at a proper distance, which distance we commonly determine to be double the bigness of the Subject or Picture: This situation thus determined is the [S] Principle on which is founded the way of representing every thing in true Perspective. 5. We ought to make the Draught as it were [T] loose it self after we have form'd all the parts of the work, for the Pictures which are to be seen near hand; but in those to be plac'd at a distance we ought to [U] pronounce them like an Artist, so that there may nothing appear in the Draught out of the place whence it ought to be seen.

- A. The Draught, called likewise the Design.
- B. Such as have not the very last touches which express the very Life, as in *Vosterman's* *Vorst Pontius*, &c. but such as are in *Fialetti*, which is *instar omnium*, or *Goltzius*, and for this purpose after him, they may go to copy *Sadler's* things, *Vandike's* Postures, by *Vosterman*, *Pontius*, &c.
- C. We must not be led away by the artificial help of Squares, which in effect are only the Rules (in the precept for those that have made some progress) set before your Eyes, which you should only have in your mind, and are an Argument in them that use them, that they are not practised enough in the Art, or at least dare not trust their own Judgment in comparing and opposing things to the perpendicular, and are glad to have their hand guided, because they are not well acquainted with the Proportions of Men, or the like Subjects.
- * Charging, i. e. burthening.
- E. Antique; the word Antique comprehends the works of Painting as well as Statuary, and signifies such works as were made (from *Alexander* the Great's time, till the time the *Goths* ravag'd all Italy) by the *Greeks* and *Romans*. And here *Sandraat*, *Van Dalen*, as well as others that have copied from the Originals at *Rome* in the *Farnese* Palace especially, are to be consulted.
- F. Nudities; naked Figures of Men and Women, especially Women.
- G. Contours; the Out-lines that describe any Body, the French say, *Contourner une figure*, the Dutch call the Out-lines the *Stell*.
- H. Gross waving; these words you will have the Idea of, by considering the Contours and mufcling of the little *Faunus*.
- I. Noble and rounded; to understand these words you must consider the Contours and Muscles of the *Apollo*.
- K. Great; strong and resolute will be understood by the *Hercules* of *Farnese*.
- L. Puissant and austere, may be made out by the *Hercules* of *Commodus*.
- M. 'Tis certainly the best, if not the only Rule that runs thro' all the work of drawing true; to observe every particular stroke as to its perpendicular parallel and distance; as supposing I am to draw a figure, the Eye is the measure of the Face, and the Face of all the rest of the figure: for having drawn an Eye, I make these Queries, whether the Corner of the Mouth at its proper distance, be not always in the same perpendicular to the middle of the Eye (always turning the perpendicular with respect to the Out-lines of the Face) whether the other Eye must not be in the same parallel or line; Whether the Eyes, the bottom of the Nose and Mouth, be not parallel to one another; Whether the distance of the Eye-brows to the Nostril, be the same as the distance between the Nostril and bottom of the Chin, and the distance between the Eye-brows and Nostril be not equal to that of the Eye and Mouth; Whether the thrill of the Nose be not perpendicular to the corner of the Eye? These things and such like must be observed without fear of taking from the likeness, that being determined by the shape of the Eye, Eye-brows, turning of the Nose, shape of the Mouth, and most especially by the Out-line that determines the Face, as likewise by observing where mens Faces miss of this regularity of features which should be; When this is done, we must examine farther, for the Shoulders, Breasts, Haunches, Knees, &c. according to their perpendiculars, parallels and distances; viz. how many Noles, how many Faces distant, perpendicular to what part of the Face, or parallel to what lines in the Face, &c. If this Rule be well consider'd, one cannot go amiss, but you will pronounce every thing like an Artist. By thus doing you form continually in your mind a form of Squares, and this is that only Rule which few Painters, tho' they go by it, or should do, will put into your Mouths. 'Tis explain'd farther in the next Paragraph. In drawing therefore we must mind the *Truth* and *Grace*; by Truth they mean a just proportion of each part of figures; by Grace, a certain free and disengag'd disposition of the whole Draught, answerable to the unaffected freeness of fashion in living Bodies, which does animate Beauty where it is, and supply it where it is not.
- N. The Model is taken generally for any Natural Object that presents it self to be drawn; in particular, it signifies a Lay-man (as they call it) a Statue, a Nudity, or the like, set up in the Academies to be drawn by the young designers.
- O. The Plan is the representation of the fundamental Scheme or Draught of any work of Architecture, &c. sometimes call'd the *Ichnography*.
- P. The Profile often signifies an Head drawn sideways, as they are generally on Medals; but here in Perspective it is oppos'd to the Plan, as when we say the Profile of a Colledge, we mean the representation of the Heights, Depths, and Lengths as they are placed by the Rules of Perspective.
- Q. The Plan gives us the Platform, the Profile, the putting them into Perspective, and the Elevation, the particular Heights, Breadths, &c. of each thing.
- R. *Vide* in the Table of Perspective at the end where this is illustrated, by what I say of a thin Lawn plac'd before our eyes, where the Rays that come thro' will determine all their places in the Table or Picture.
- S. Besides this I am of opinion, that the Line of distance rightly plac'd, is the true Rule of placing things so as that they appear naturally.
- T. The French is *Amorir*, which if I have not rendred right, I am sorry.
- U. Pronounce, i. e. express them like an Artist. Painting, tho' 'tis the Language of Mutes, yet has a way of speaking its thoughts, and expresses the sentiments of the heart, as well as if it did by word of mouth.

The Second Table of the Rules in Painting about Proportion.

To take the [A] Module, and divide it into twelve parts, and each 12th part into four less subdivisions:
Or, To divide the Face into three lengths of the Nose, every length being to be subdivided into 12 parts:
Or, To divide the whole Face into 3 [O] parts, and each part into four less parts or subdivisions for the little Measures; which last way we shall make use of in this Table, because it appears the best.

1. The way of measuring propos'd three ways, either

Its Measures, where we are to mind

2. The use of this Measure, observing that,

1. We must avoid the [B] multiplicity of little Measures, because they are apt to confound us; and that we cannot observe the just and precise proportions, but by [C] Osteology.
2. [D] Those that made the Antique Figures have encreas'd the proportion of the parts, according to the distances whence they were to be seen; which we must take notice of when we draw after such Figures, lest we make our Picture too slender and *Melancholic*, and too long either in the whole or parts.
3. In the measuring figures of the Relievo we must have regard to their juttings out, without which care we may fall into divers great Errors.
4. We must not have one and the same Measure for all sorts of figures, but give different [E] according to their different character. [Æ]

1. Of Infancy according to its different times of

1. Three years, for which we count five lengths of the Face from Top to Toe, viz. from the top of the Head to the bottom of the Belly three; thence to the Foot, two, it's breadth about the Shoulders is one length of the Face and an eighth part, and in the place of the Hips one Face.
2. Four years, which has for its height six Faces [G] and one third part, viz. from the top of the Head to the bottom of the Belly three Faces and one third part, from thence to the sole of the Foot three Faces; the breadth about the Shoulders one Face two third parts about the Haunches, one Face and one third part.
3. Five years to six, whose height is six Faces and an half, one third part excepted, because the lower parts are too short by one part. *Vid.* the figure of the Boy standing on *Hercules* his Arm.

2. Of Youth in the Estate of

1. Twelve years to thirteen, for which we have two sorts of Measures, drawn from —
2. Sixteen years and above, its length in its proportions are much the same with that of a man of forty years, only differing in its breadth.

3. Of Manhood, whose Measures are esteem'd the most perfect, and has for its

1. Height ten [H] Faces, counting the first from the top of the Head to the Nostril, the second [I] to the hole in the Neck, the third to the pit of the Stomach, which they call *Cartilago Ensigiformis*, the fourth to the Navel, the fifth to the Piramidal Muscles, thence to the Knee two Heads and an half, and as much to the sole of the Foot, which comes in all to ten Heads, as you may observe in the figure of *Hercules* [JJ] *Commodus*.
2. The extent of the Arms has the same length, beginning from the end of the long Finger, to the joint of the Wrists, one Head or Face, from the Wrists to the bending of the Arm, one Face and a third part, thence to the joining on the Shoulders, one Head and a third part, from the Shoulders to the hole in the Neck, one Head and a third part; all which make five Heads, to which adding like on the other Arm, will make the number of ten Heads; as to the thickness, we cannot determine it, because of the great variety we meet with in Mens Muscles express'd according to their character.
3. The breadth of the figure seen front-wise, and without motion, *Viz.*
 1. Nature, which has nine Faces in its height, it being equally divided, its breadth about the Shoulders is two Faces, about the Haunches, one Face one third part and a half.
 2. The Antique Statues, viz. That of the eldest Son of *Laocoon*, and another Antique which has its Shoulders and Arms lifted up, which have their heights ten Faces and an half, their breadth from one Shoulder to the other, one Head, two [K] third parts, and at the Haunches one Head, two third parts, one subdivision, and at the place of the Muscle call'd the vast Extern two Faces; the Thigh one Head or Face; the Knee two third parts and half a subdivision, and at the Ancles one third part.

1. The proportions of Man and Woman differ in their height in that the Woman hath a longer Neck, the parts at the Breasts and the lower parts of the Belly bigger by half a part or thereabout, which makes the space from the Breast to the Navel less by one part, and the Thigh shorter about a third part: As to the breadth of the Woman, she hath her Breasts and her Shoulders narrower, her Haunches larger, her Thighs at the place of their Articulation or joining on, so too; her Arms and Legs thicker, her Feet straighter, and because the Women are more fleshy and fatter, their Muscles are the less seen; which is the reason that their Contours is more even and smooth.

2. Young Maids have a little Head, long Neck, low or down Shoulders, slender Bodies, Haunches pretty big, their Legs and Thighs long, and their Feet little.

3. Young Men have their Neck thicker than the Woman's, their Shoulders and their Breasts larger, their Belly and Haunches narrower, their Legs and Thighs slenderer, and Feet larger.

1. Simply so, for common and Countrey Subjects: Men of duller wit; and a moist temperament ought to be of an heavier and rough proportion, the Muscles appearing very little distinguish'd from one another, the Head big, the Neck short, the Shoulders high, the Stomach little, the Knees and Thighs thick, the Feet large, as in the figure of the little Faunus.

2. Fine and agreeable for grave and serious Histories; the figures of the Hero's ought to be well-shap'd, the Haunches high and upright, the Joints well knit, little and compact, free from flesh and fat, as the figure of [K] *Apollo*; observing for stout and war-like Men, that they ought to have the Head little, the Neck thick and nervous, the Shoulders large and high, the Body and Paps elevated, the Haunches and Belly little, the Thighs muscly, the principal Muscles rais'd up and knit together, at their Head and Axis, the Legs smooth, their Feet slender, the soles of their Feet hollow.

3. Chosen, i.e. [L] made up of parts drawn from divers good Originals, to form extraordinary and perfect figures for great and Heroick Subjects, as in the Roman Histories, giving by this means a Character of force sufficient to execute Actions agreeable to the descriptions which Poets make.

4. Exceeding, which is proper for the Representations of the fabulous Divinities of Hero's and Giants, whose Actions are supernatural; in which we ought only to set out the great pieces which serve for the form and beauty of the Body, and give them measures and proportions equal to their heights, diversifying them only by their bigness; but as for common figures, we ought to follow the description of the Histories, to represent faithfully the form of their shape.

In the Proportions of Man's Body we may distinctly consider these four things.

Its Age, which we must consider in its three Estates

The Sex where we are to observe, that,

Its quality in relation to the extraordinary subjects and persons, following Nature, either as it is

A. The *Decempeda*, the Measure or Rule used in Architecture.

O. Face divided into three parts, from the root of the Hair on the Fore-head to the Nose, thence to the bottom of the Nostril, thence to the bottom of the Chin; or because the top of the Head to the Fore-head is one Nose length, you may reckon from the top of the Head to the Nostril one Face, which is the same thing as from the Fore-head to the Chin.

B. Little Measures; read *Lomazzo*, where you shall find such divisions and subdivisions, that if you have a mind heartily to confound your self, you may do it sufficiently.

C. Osteology; By either considering a Skeleton, such as are in many places to be seen, or at least their draughts in some good Anatomys, as in *Spigelius*, the French Anatomy-Tables, or the like.

D. The reason that Antique or ancient Statuaries enlarg'd the proportions of their figures, was this, because being plac'd so high, they fore-shorten'd a little: Or else they made them stooping a little towards us (which *Vitrucius* calls *re-suspensio statuae*) the reason was, that the visual beams of our Eye extended to the head of the Statue, being longer than that to the foot, must necessarily make the head appear farther, so as to bring it to an upright position, they allow'd it the advantage of stooping towards us.

E. The Measure for the Youth are different from those that we measure the other figures by; again, the resting *Hercules* is eleven, whereas the other but ten.

F. I placed the figure of this Boy of four or five years old, because I found it omitted in the Original.

G. Faces, sometimes he calls them Heads, sometimes Faces.

H. Those that mean by Head, the length of the whole Head, make but eight Heads generally length and breadth; as thus, the Head, thence to the bottom of the Breasts one, thence to the Navel one, thence to the *Antipenitians* one, thence to the middle of the Thigh one, thence to the lower parts of the Knee, one, thence to the small of the Leg, one, thence to the bottom of the Foot, one, in all eight. The breadth thus, from the end of the longest Finger to the Wrist, one, thence to the bending the Arm, one, thence to the bottom of the Shoulder, one, thence over to the other Shoulder, two, thence to the end of the other Fingers three.

I. The hole in the Neck or between the Clavicles; Besides these general Measures, we may instance in some other which are generally true, e.g. that the Hand is the length of the Face, that the Thumb is the length of the Nose, and so is the great Toe; the two Nipples, and the hole in the Neck, make a perfect aquilateral Triangle, the distance of the two Eyes are only the length of an Eye, the breadth of the Thigh in the thickest place double to that of the Leg, and treble to the smallest part of the Leg; from the top of the Head to the Nose, as far as from the top of the Nose to the Chin. Add here the other remarks in the Table of Draughts the distance of the Chin to the Throat pit, just the breadth of the Throat, the distance of the Centre of the Eye to the Eye-brow, the same as the prominence of the Nostrils, and space between them and the upper-lip, the length of the Fore-finger as long as thence to the Wrist, the length from the Fore-finger to the Wrist, the length of a face. *Vid. Leonard Vinci* for further Remarks.

In the Rule of Proportions we must take notice, that there is a difference of the Contours in some parts, when they are put in another posture; as when the Arm is bent, 'tis larger than when 'tis straight, and the larger the more 'tis bent; the reason you'll find plain; because the Bone of the Elbow by bending juts out, whereas 'tis in its notch when straight, and the Skin is crumpled up, so as to be enlarg'd upon occasion; the same is said of the Foot and Knees, as *Leonardi di Vinci* demonstrates.

* I suppose it should be two, though the French is three parts.

JJ. The figure of *Commodus*'s Head in *Hercules*'s habit is in the *Belvedere*. *Dio* says of his own knowledge, that this *Commodus* had Statues erected to him in this form, and that he would needs be worshipp'd as another *Hercules*, and us'd to dress himself up in a Lion's Skin, and would have the Lions so order'd, as that he could knock them in the head with his Club, and us'd to dress up lame people like Giants of Snow, or Hog-goblins to be shot thro' with his Arrows.

K. *Apollo*, the figure is of *Apollo* having just shot his Arrow at the *Python*.

L. His Pattern is the *Hercules*, quiescens in the Hall of *Farnese* Palace, 'tis almost as big again as the life, and all things proportionable.

Æ. As Deities of a stately and august mean, rural, as heavy and robust nature. Water Nymphs fatter than ordinary, to shew their fertility, &c.

The Third Table of the Precepts in Painting about Expression.

The Subject
in general,
where we
may observe,
that,

What we call *Expression in Painting* is a Representation of things after their nature; which therefore we may consider in reference to,

The particu-
lar Affecti-
ons and Pas-
sions, accor-
ding to,

Nature judiciously chosen to give every figure its proper character agreeable to the actions, whether it be in reference to

1. All the parts of the Composition ought to bear the Image and Character of the Subject, which we would represent; so that the Idea may pass from the Picture into the mind of those that look on it, to [A] touch the passions which the Subject requires according to their difference, e. g. in a Subject of

2. We must so far tie our selves to this general Rule, that if we meet with some Circumstance in the Description of History which may invert, and take from the Idea, we must suppress it if it be not absolutely essential to the Subject; however we may join the Allegorical Figures to represent the Mystical sense without nevertheless mixing the Fable with the Truth.

3. To this end we must take great care to study well the History, or the Fable in those Authors that describe it, that we may truly conceive and comprehend the Nature and the Character of it, that we may form a true Idea of it in the Imagination, and spread and carry it thro' all the parts of the whole.

4. We may take the liberty nevertheless of chusing some favourable Incidents, to diversifie the particular expressions, provided they be not contrary to the principal Image of the Subject, or the Truth of the History.

5. We must observe diligently as one of the principal parts, the harmony of the whole [B] together; ————— Whether

6. We must take great care of the Modes and [D] Customs, as the Italians call them, to conform all things to the Custom of Time, Place, and Quality.

7. We must represent in one Picture only what we can comprehend under these three Unities [E] of the same time, at the same view, and what the extent of the Picture can comprehend.

1. Brutes act only by a motion purely of sense, all their passions being form'd, either in respect to their self-preservation, or the propagation of their kind.

2. Man is solely endued with understanding, which renders him rational and fit for Conversation, whence arises their difference from irrational Creatures and these advantages; *Vir.*

3. Children discern nothing by their understandings, but do naturally such actions as express the motion of their passions, and so mark out what they desire, reject, are pleased with, or are vext at.

4. There are two Appetites, or Faculties in the sensitive Soul, the concupiscible, to which we attribute the sweeter Passions, and the irascible, to which we give those of the violent kind.

5. As there are two inward Faculties, Brain, which draws towards it all the passions that proceed from thence.

6. Every one of these Passions have divers degrees which cause different effects: for if the Passion be sweeter, the external Motions are soft; Or the Heart, which draws downward all the external signs that depend on it.

7. Tho' we may express the Passions of the Soul by the actions of the Body, 'tis in the face [F] nevertheless which men more particularly discern them, by the shape of the Eye, and motion of the Eye-brows.

8. There are two sorts of lifting up the Eye-brows, the one at the middle, which argues pleasant motions, and which draws up the corners of the Mouth, the other at the point of the side of the Nose, which draws up the middle of the Mouth, and which are the effects of Grief and Sadness.

9. All the Passions may be reduced to these two heads; *Vir.*

The Sex; Man, as he is of a more vigorous and resolute nature, ought likewise to appear in his motions and actions, more free and bold than the Woman, who must be more tender and modest.

The Age, whose different times and degrees carry them to different motions, whether by the Agitations of the Mind, or the actions of the Body. [K]

The Condition, the honours wherewith persons are invested, renders their actions more relev'd, their Motions more grave, contrary to the populace, who give themselves over for the most part to their Passions; whence it comes, that their external Motions are more rude and disorderly.

Bodys spiritualiz'd or deifi'd where we must retrench all these corruptible things, which serve only for the preservation of life, *Vir.* Veins, Arteries, and such like, making only what serves for the Beauty and Form of the Body.

Angels, which are only symbolical figures, to mark out their Virtues and Offices, where there ought not to appear the draught of any sensual Passions; we must only appropriate their characters proper to their functions or operations of Puissance, Activity and Contemplation.

1. That he carries his face and body upright.

2. That he hath his Eyes and Ears, which are the Organs of the Soul, situated in one straight line, whereas Brutes have one point of their Eye low, on the side toward their Nose, the other drawing toward their Ear, their natural sense conducting it self, from the small to the hearing, and thence to the heart.

3. That he can move his Eye-brows, whose point draws toward the Nose sometimes; but Brutes move not at all their Eye-brows, their points being always inclin'd downwards.

4. That he moves the Apple of his Eye every way, Brutes cannot lift them upwards; whence it follows that men, which have the Angle of the Eye, and their Eye-brows of the same form with those of some Brutes, have likewise something of their nature.

Which causes a dilation of all the parts: As to the Face, the Eye-brows rise in the middle, the Eyes half open and smiling, the Apple of the Eye sparkling and moist, the Nostrils a little open, the Cheeks full, the Mouth draws the corners a little upwards, the Lips red, the Complexion lively, the Fore-head severe.

Whether of Love in which the Fore-head is smooth and even, the Eye-brows a little elevated on the side where the Apple of the Eye turns, the Eyes sparkling, pretty open, the Head inclined toward the object, the Air of the Face smiling, and the Complexion pretty ruddy.

Or, of Desire, which shews its self by the Body, the Arms extended towards the object, in uncertain and unquiet Motions.

Where all the Body is cast down, the Head carelessly hanging aside, the Fore-head wrinkled, the Eye-brows elevated to the midst of the Fore-head, the Eyes half shut, the Mouth a little open, the corners downwards, the under-lip pouting, and drawn back, the Nostrils swell'd and drawing downwards.

Which makes the Body move according to the disposition of the subject, which causes it, if it be [I] amused, that then all the parts contract and palpitate, the members tremble and fold up, the visage pale and livid, the point of the Nostrils elevated towards the Nose, the Apple of the Eye in the midst of the Eye, the Mouth more open at the sides, the under-lip drawn back, fear adds disorder, and great concern.

Whose Motions are great and violent, all the parts stirr'd, the Muscles puff up, the Apple of the Eye sparkling and wild, the point of the Eye-brows being fixt towards the Nose, the Nostrils open, the Lips big and prest down, the corners of the Mouth a little open and foaming, the Veins swell'd, the Hair standing upright.

Whose Motions are like the last, but more excessive and disorder'd; for the more the Passions are stirr'd up, so much more violent are the external Motions.

1 A. *Toucher*, to express.

B. The *tout ensemble*; it generally signifies the harmony that runs thro' the whole Picture, and which results from the just distribution of the objects that compose the work, we say likewise such a picture is good taken piece by piece, but the *tout ensemble* is not so, which is the sense of this place.

C. Attitudes, signifies no more with us in a manner than action and posture; tho' it signifies really more; And where Action has no place, e.g. Action is not applicable to a dead person, and we say better, the disposition, than the posture of a dead corps; so we say, not so well, this figure is in an handsome posture, but rather in a graceful attitude or disposition.

D. Custom is a judicious expressing things suitable to the subject, as to express the last Supper by Lamp-light (as a great many Painters forget themselves on that subject) and in the posture us'd in those days and places, which is a very important consideration in reference to St. John's lying in our Saviour's bosom; to do otherwise is a sin against Custom: The drawing the figures about our Saviour in proper habits, fit for their quality and Nation; not dressing up two or three Squab Boobys in Monks Hoods, and bald Crowns, with a knot of Beads and such like baggatels (the most unfit company, if there had been any then, for our Saviour as could be) to do so would be a sin against *costume*, wholly barbarous and Gothick. *Michael Angelo's* last Judgment is one whole continued sin against custom, from the beginning to the end, where so many villanous Nudities, such Porter-like Contortions of the Muscles, that it seems no more fit to be plac'd in a Chappel, than in a Country Ale-house, where the Country-Sellions are kept, where I have seen most of those nimick and rude postures he has in his work: To paint the *Parthians* fighting with other weapons than those of Bows and Arrows, as suppose Musquet and Pike would be against *costume*.

E. We must observe, as they ought on the Stage, the unity of Time, Place and Action, as that Painter did, who to represent where he laid his Scene of a Sea-fight, viz. on the Nile, he drew an Als as drinking on the River, and a Crocodile (which is only there to be found) creeping along to surprize it. When in a subject of Joy all appears agreeable, in War all things full of terrour and tumult, in a serious subject every thing full of majesty; as above in the first Precept of this leaf, and to do otherwise would be against Custom.

K. Poets and Painters are near a-kin, therefore *vide* Horace's Art of Poetry.

*The Beardless Youth from Pedagogue got loose,
Does Dogs and Horses for his pleasures use, &c.*

G. Besides the motions of the Face, that express our thoughts, our Hands, Fingers, &c. help towards the pronouncing the thoughts; and because this has not been touch'd on much by any Painters, I will enlarge a little on the subject, to shew how the Hands, &c. help to the expressing our sentiments. The raising the Hands conjoin'd towards Heaven, is the expression of Devotion.

Wringing the Hands, a sign of excessive grief.
To throw up the Hands towards Heaven, a Note of Admiration.
Fainting and dejected Hands, amazement and despair.
Folding the Hands, idleness.
Holding the Fingers indented, a musing humour.
To hold forth the hands together, yielding and submission.
To lift up one Hand to Heaven with the Eyes, calling God to witness.
Waving the Hands from us, to prohibit.
To hold out the bended Fist, Anger.
To extend the right Hand to any, Pity, Peace and Safety.
To lay Hands on another's shoulder, Authority of seizing.
To scratch the Head, thoughtfulness and care.
To kiss ones Hand, veneration or honour.
To lay the Hand to the heart, solemn Affirmation.
Imposition of the Hand on the Head, Benediction.
Holding up the Thumb, approbation.
Fore-finger put forth the rest contracted, *monstrari & dicier hic est.*
Holding up the Fore-finger, forbidding.
Laying the Fore-finger to the Mouth, bidding silence.
To give with Thumb and one Finger, *parce dare.*

H. 'Twas a Remark of Sir Harry Wootton, and a good one too, that tho' grief and joy be opposit in Nature, yet they are such neighbours, and so a-kin in Art, that the least touch of a Pencil will translate a crying Face into a laughing one, and if you attend the Rules here given for joy and grief, you will find they are much alike, as we may find the thing true by experience.

I. *Si il est arrêté*, I think this the sense of the word.

The Fourth Table of the Precepts in Painting about the [A] Clair-obscur.

Light, either as it is	Natural, which comes from the	Sun immediately, and is brisk, and its colour according to the several Hours of the day, and the Vapours which it meets with in the Air. Clear Air, thro' which the Light is spread, and whose colour is a little blewish. Cloudy Air, which is darker, yet leaves the sight a greater easiness of seeing the Objects in their true colours, being not dazzled by the too great briskness.
	Or,	Artificial, which proceeding from the fire or flame Dyes the Object of a colour conformable to its Original, and which extends its self but a little way.
Its Effects, which we may call	Principal, or Sovereign, because its splendour is great, and above the rest, when its Rays fall perpendicularly upon the very top and surface of an high part, nothing interrupting them.	
	Glancing, which is a light sliding along on bodies elevated either perpendicularly or diagonally.	
Light, which we are to consider in reference to	Secondary or diminished, which is for things at a distance, which we cannot thrust back but by allaying their briskness according to the several distances of bodies proportionably to the diminution of the draught, and according to the Vapours as they are more or less thick, which may intervene in this distance, this being well managed will form favourable incidents to make the principal lights more remarkable, and will loosen and untie the lighted parts by the opposition of the deep Tints.	
	The place where 'tis spread, either in	The open Field, where 'tis extended and diffus'd, which makes the Objects appear with a great tenderness. Or, Inclosed places, in which 'tis shut up and confin'd, where the brightness is more sensible, but its diminution more Haisted of.
Its use where we may observe, that	The light of the Sun ought always to be suppos'd to be without, and over against the Picture, that it may heighten the foremost Objects and give them the more lively briskness, endeavouring not to make the body or fourie of light appear, which the vivacity of colours, cannot reach and express.	
	We must make the briskness of the principal or chief light meet on the [B] principal group, and as much as we can on the chief figure of the Subject.	
Those which are formed on bodies themselves by their proper Relievo's where we are to observe,	The Light ought to be extended on the great parts, without crossing and interrupting it with any little shadows to make the eminence of the [O] Relievo stand out, and this is that which gives the great and graceful [C] manner.	
	The force of the principal light ought to be onely one in a Picture, as on a Globe, the even spreading of the light putting a kind of rub and stop, which wearies the sight, and hinders the best things from shewing themselves in the work as they are in nature, having a care of making in one Picture two contrary lights.	
Those that are made by Bodies are,	We must not nicely confine our selves to one universal and diffus'd light, but we must suppose the opening of Clouds [D] to make the light scatter, which may make a kind of heap or group of light, to loosen some things, and produce agreeable effects, putting out the lights which are on the Earth in such a manner, that they all give way to the light in the Heavens.	
	The light ought to be different, according to the quality of things whence it proceeds, and the nature of the Subjects which receive it.	
Shadow which we are to distinguish into	Since we cannot make the different effects of light appear, but by shadows, we must manage well the degrees of it.	
	The place which admits no light, and where the colours are confounded in obscurity, ought to be darker than that of the Relievo, and on the more forward part.	
Those that make parts in which we may observe,	The Reflex, which is the Return of the light, which brings with it a colour borrow'd from the Subject that sends it back, making as it were the Rebound of a Ball, which wanders with a greater or less Angle, as the place is whence 'tis thrown, and the disposition of the Body which returns it; whence it follows, that the effects ought to be different in colour and in force, according to the difference of light, disposition, or aspects of the Body.	
	The Enforcement, which is a deepness, where there can enter no light nor reflex, which is the reason that this place remains extremely dark, depriv'd of all light and colour, this is the reason that the enforcement or strong touches ought never to meet on the Relief of any Member, or great part elevated, but in the holes of the Joynts, or the folds press'd in the contours of the Bodies and the Members.	
The different effects according to the difference of places, either	To find occasions of bringing in the great shadows which are form'd, as groups and heaps, which serve for the repose [E] of the sight, and the unloosing things, the making many small shadows being pitiful and mean.	
	Either in plain or smooth places, in which they are stronger than the Bodies that cause them, because they have less of the reflex light; but they grow less and less apace, according as they go farther from their Causes.	
Wide and Vast, viz. In open fields, which renders the difference of its effects in reference to height, as those	Or, on the neighbouring Bodies, where they ought to follow the form of the foresaid Body, according to its greatness or position, or the place or situation of the Light.	
	1. To take for the most lively heightning, that which serves for the teint or lustre in the light part, as on the contrary we may take that for the shadow in the light'ned part, which serves for the lustre or teint in the shadow.	
That come	2. To make a pretty mixture of Colour [F] shadow and reflex, which unite themselves in the part shadowed, without interrupting the great Masses which ought to serve for the repose of the sight.	
	3. To compare diligently the shadow with the light, following Nature, that we may avoid the too much forming little things in the shadow, which are not perceived, till we apply our selves to look on them alone, but to give to ones work the effects of Nature, we must work in general, and all at one sight.	
Or those where the lights coming only from one place makes the shadow stronger, and the reflex less sensible.	4. Not to set the strong shadows against the great lights, without sweetning the harshness [G] by the help of some middle Colour, and altho we may be left to the liberty of our Genius, to place the Mass of light before or behind that of the shadow, nevertheless, 'tis more to the purpose to enlighten the principal parts of the subject.	
	From the serene Air, which are more sweet.	
From the darkned Air, where they appear more diffus'd, and almost imperceptible.	From an Artificial Light, which forms the shadows dark, and deeply shortned.	

A. *Clair-Obscure*, is the knowledge of placing the lights and shadows, which the Italians call *Chiaro Scuro*, when a Painter makes his Figure as it were, Embos'd and with force: so that when a Painter chooses an advantageous light, and knows how to dispose of the Bodies in such a sort that they receive the lights which are set off with deep shades, we say the Painter understands the *Clair-Obscure*.

B. The principal Group; a Club, or Amassment of Figures gather'd together in one Peloton or Globus, or bottom as I may call it. One may illustrate it by a consort of Voices in Musick, which altogether sustain one another by the different parts which fills the Ear with one agreeable Harmony, and if you should separate one part, we should soon perceive something missing, or something shriller than it should be, which would make it disagreeable, so if the group be not well balanced with Figures, something or other will appear disagreeable.

O. The Relievo is an Embos'd Figure in Sculpture, in Painting 'tis us'd for that part that comes boldly out, as if it were really Embos'd.

C. Manner, the habitude that Painters have acquired not only in the management of the Pencil, but likewise in the three principal parts of Painting, viz. Invention, Design, and Colouring, and 'tis this manner in Painting by which we easily guess this Piece to be Titian's, Tintoret or Rubens's Hand, as by the stile in Writing we guess this to be this or that Authors.

There is a Remark in Sir Henry Wotton, which tho' it comes not in here so very naturally, yet however is fit to be remembred, which is that such a piece, tho' it be judg'd to be of such a famous Painter's, yet we must consider that they did works of three sorts as to their perfection, *con diligenza, con studio, & con amore*; the first was an ordinary diligence, the second a learned one, and the third was a loving one; i. e. where the Painter took a great pleasure and delight in the work; if these three concur, the Painting must be excellent: They were *Quietists* in their Practice; for the first part was only the Emanative state, in the lower form, the second was a rational Reflection on the Truth, and Meditation on the subject, and the third and highest was the contemplative part, where they feel a secret and silent acquiescence above the heats of Fancy, and subtilty of Meditation, &c.

D. *Reubran* was very famous for making several lights falling from different places on his groups.

E. The sight would be wearied by being continually employ'd in brisk and lightsom subjects, if it should not be eas'd now and then by Masses of shadows which likewise unloose the Objects.

F. A mixture of Colour, Shadow and Reflex, the sight must be sweetly deceiv'd by an insensible passage from brighter Colours to dimmer, and not lye distinctly as the Whites and Yolks of Eggs do in the shell, with a visible distinction, but as when they are beaten and blended together in a disk, which may illustrate the business somewhat in the fourth at G.

The Fifth Table about the Precepts in Painting about the [A] Ordonnance

In the disposition of the Ordonnance there are three general parts to be considered, viz.	1. The designing the place with respect to	The disposition of things that ought to serve for the ground-work, whether they be of	1. Landskip, whether,	Uninhabited places, where we have the liberty of representing all the extravagant effects of Nature, and the confused products of an incultivated Land, in an irregular, but pleasant disposition. Or, Inhabited where we ought to describe places of Pasture, of cultivated Plants, of Orchards in fruitful and agreeable Appearances; because people commonly seek out pleasant places, and such as are convenient for their dwellings.	
			2. Building either,	Rustique and Country, which we may dispose of in such sort and form as we think best for the advantage of the figures, and according to the Idea of the Subjects. Regular, as Architecture, where we may choose its Advantages by the difference of its [B] Aspects and Orders.	
			3. Mixture of both, where we must	1. Hold for a general Maxim, to compose in great pieces, and make the ground-plat great enough for the freedom of the figures, and the meeting of all the fine Effects. 2. To neglect often some certain places on purpose to form the better the whole [C] Mass, and to make the principal parts more remarkable. 3. To make some agitation appear in all things that move, and the due motion receiv'd in animated things, so that we may enrich the Ordonnance more or less according to the Idea and Character of the Subject.	
	The Plane, and Position of Bodies, which are,	1. Solid and made either by,	1. Nature; As Mountains, Terraces, Rocks, Trees, to which we must diligently proportion their bigness to their situations and Plane where they are placed. 2. Art, viz. Buildings regular, and irregular, where the Painter must observe above all their Geometrical and Perpendicular according to the orders of Architecture, and the Rules of Geometry and Perspective.		
		Or, Such as move, either by,	A voluntary Motion, as that of Animals, in which we must always proportion their bigness to their situation, and strengthen their Position by the means of the [D] <i>Æquilibrium</i> . Or, some extraordinary power, as Plants, and artificial Machins, we must mark what may discover their Motions, to conform them to their Causes.		
		Or, Things at distance,	In all their differences which can occur in their Positions, we must propose an Even Plane to find precisely their situations, and settle their place by sudden breaks and distances conformable to their Perspective after a just and exact situation, according to the diminution of distance, whether they are placed high or low.		
	2. The placing of figures considered according to	The Group which makes the Connection of the Subject, and stays the sight, where we may consider,	1. The Conjunction of the figures, which we may call the knot, because 'tis that which ties together, and connects the group, which group is a word derived from the Italian, which signifies the concourse of many Bodies placed high or low. 2. The nearness of figures, which we may call the Chain, because it holds things fast together and joyns them. 3. The Group ought always to be sustain'd by something that seems loose from it, and which serves for a butting [E] Arch to extend and continue it with some other Group nigh, to hinder the diminution from being too sensible, and lest they should separate, or be distinguished too much in (bottoms) [F] heaps; we call it the boutant prop, because it serves to make the Union of all the Groups, that altho' they are separated one from another, yet so as that they make but one whole [G] of the Ordonnance; so that the sight may easily pass from one to another. 4. The Application of Lights and Shadows, where we must observe to dispose the Effects by placing all the parts of the Subject; so that we may see at the same time all that the Composition of the whole together produces.		
			The Actions, observing, that,	1. We must avoid the affecting forc'd [H] Attitudes, by which some pretend to shew some fine part, for by that we fall insensibly to make extravagant Contortions: we ought rather choose in the simplicity of nature the most advantageous actions according to the quality of Persons and Subjects. 2. In weak and lean figures we ought not to expose the Nudity for fear they appear poor and Mesquine, but we must seek for some occasion to cover or repress them, to render the parts more agreeable, and of a better Gust. 3. We must observe in general in all the figures of Man's Body, to place well the Head between the Shoulders, the Trunk upon the Haunches, and the whole upon the Feet in a just proportion.	
				Vestments where,	1. We ought to adjust the Drapery so upon the figures, that they may appear really Vestments, and not at all Stuffs thrown at a venture on some of the parts; to this end we must cloath the Model before we put it in the action which we design, and for the most part rather make use of Models of Wax, than a Lay-man [I] of Wood, by which we can do nothing but what is dry and spiritless. 2. We must dispose the folds in such a manner, that they may make the great parts in which the Nudity may appear free, ranging the little folds about the Joynts, avoiding them carefully on the relief and surface of the Members, that we do not strain or hurt them, but make the Proportions and Motions appear disengag'd. 3. In disposing the Draperies, we must raise up the stuff, and let it fall lightly, so that the Air sustaining the folds may make them fall Neat and soft.
	3. The [K] Contrast which we may consider with respect	To the actions which are infinite, according to the difference we meet with in Subjects Incidents, and the particular constitution of every figure. To the Aspects, for altho' the actions may meet together of the same nature, yet the difference of their Aspects makes an agreeable Contrast. To the Situations, according as it may meet above or under the sight, near or far. To the Custom, which extends universally to all the parts of Painting, but which we must observe particularly in the Ordonnance, without which it will be impossible to make it agreeable; nevertheless we must manage it discreetly, shunning the regularity of forms in their proportion, and never to err from the true likeness.			

A. Ordonnance, is the placing regularly the figures in respect of the whole compoſure, or the particular disposition of figures, as to the different Groups, Masses, Contrasts, Decorum, Aspect, and Situation.

B. There are five orders of Pillars in building the *Tuscan*, *Doric*, *Ionick*, *Corinthian*, and compound. They agree all in this, that they are round, (the *Column Atticurus* as square being wholly irregular) and in that they are sensibly diminished, according to their several heights, one third upwards, in that they have all their Pedestals (*Strylata's*) in height a third of the whole Column, comprehending the Base and Capital (*Basis & Capiculum*) and the Architrave *Friz*, and *Cornice* (*Epistilium*, *Zophirus* & *Corona*) a fourth part: They are different from one another thus; The *Tuscan* a Plain rural, one resembling some sturdy Labourer, the length of it is six Diameters of the grossest part below, just as the Foot of a Man is the sixth part of his Body in ordinary Measure, the intercolumniation is four of his own Diameters, its contraction upwards is a fourth less than the thickness below. The *Doric* a little Trimmer than the *Tuscan* sometimes with Lions Heads in the Cornice, and Triglyphs and Metopes in the Frize, its length seven Diameters its contraction one fifth part above, the intercolumniation as much as its thickness below. —The *Ionick* like a grave Matron, its length eight Diameters, it chiefly sustains the third story, adorning the second, the intercolumniation is two of its Diameters, the contraction a sixth part above; this is constantly chanell'd, the Capital drest with a Spiral Wreath, the Cornice indented, the Friz swell'd like a Pillow. —The *Corinthian* like a lascivious Courtezan; its order is nine Diameters, 'tis placed above the *Ionick*, the intercolumniation two of its Diameters, and a fourth part more, the contraction above one seventh part, in the Cornice there are Teeth and Cartouſes, (*dentelli & modiglione*) the Capital cut into the Leaves of *Brancha Urſina*. —The *Compound* 'tis an amass of all the former Ornaments, its length ten Diameters, it is in the highest place, the intercolumniation one Diameter and a half, the Contraction of the Pillar one sixth part less above than below. —This enough for a Painter to know.

C. *Masses*; we call those great parts which contain the great Lights or Shadows, *Masses*: When 'tis almost dark we see only the *Masses* of a Picture, i. e. the places of the great Lights and Shadows.

D. *Equilibrium*; when one side of the Picture is fill'd, the other side must have the like to equipoise it; so that this ballancing both sides of the Picture is rightly called *Equilibre*: Also in figures they must be *equipois'd*, that is, if one Arm move forward, the other or the like must be in a backward position.

E. *Arc boutant*, is an Arch, where we suppose a Butt or Pillar with an Arch to conjoyn it with the Building, as likewise to sustain it.

F. *Pelotons*, is a bottom of Thread, *globus*, heap.

G. The *Tout ensemble* explain'd before.

H. *Attitudes*, the word explain'd before. *Michael Angelo*, last Judgment fins much against this Rule, and the next by those filthy Nudities he has exprest.

I. *Man-nequin*; 'Tis a Statue in Wood with Joynts, that we may give it what posture we please.

K. *Contrast*, when in the same Group one figure shews it self side-ways, another full before us, a third with the other side, these are said *Contraster bien*, and as in figures, so the several parts of each figure ought to contrast well, which you may call *Equilibre*; this contrasting well gives life and grace to the figures when their Attitudes and Members are so oppos'd to one another, that they cross and shew themselves on all sides.

There was in these French Tables a Picture to express the Ordonnance, but because 'tis lost by me, I think it enough to send you to *Raphaels Gymnasium Atheniense*, and the like, especially the seven Sacraments, and the rest of *Pouſſins* things the only *Tramontan* Painter that the Italians seem to envy, and who is glorious on the account of the Expression, his Ordonnances, which are exact as to the particular Groups, Masses, advantageous Contrasts, and the Union of the *Tout ensemble*.

The Sixth Table of the Precepts in Painting about Colours.

Of Colours considered in respect to their	Use, either	In Oyls, considering them in their	Or	Application in respect of the	Divers manners of Painting in the coloured works, either in	<ol style="list-style-type: none"> 1. That we must grind the finest and the properest that we can. 2. That in putting them on the Pallet, we must mix with the Oyl, or other dryers, those that will not dry of themselves. 3. That we must temper or mix the tinted Colours (which we have occasion for) in as little a quantity as is possible, it being easier to find them with a Pencil.
						<ol style="list-style-type: none"> 1. The great works, where we work, after two manners, <ol style="list-style-type: none"> 1. The force and degree of Colours, which we ought to lay on very strong at first, because 'tis easie to weaken them which we would thrust back, and likewise heighten upon others. 2. The Touches, which ought to be bold by the conduct of a free and steady Pencil, with all the freedom possible, that the works so fitly toucht up, may appear most finish'd at a proportion'd distance, and may seem lively animated with life and spirit. 2. The glaz'd Colours, which being but as one Colour, we must see that the under Colour be painted strongly, with Colours which have more of Body, and which may be laid smooth. 3. The finish'd works, that they may be seen nigh at hand, in which we may work two ways; <i>viz.</i> <ol style="list-style-type: none"> 1. By applying properly each Colour in its place, sweetning their extremities, without tormenting and fretting them, so that their purity may be preserved. 2. By filling all the great parts with one sole Colour, and laying upon them the different Colours, which form the little things, which is more ready and quick, tho' sooner decay'd.
						<ol style="list-style-type: none"> 1. Distemper, where we prepare Colours in Size with which we work on all sorts of matter. 2. <i>Fresco</i>, which is a manner of Painting when we lay it on Mortar made on purpose; where we must work readily, that the matter dry not, and with much care and neatness, laying each Colour precisely in its place, intermingling them by parcels. 3. <i>Agouache</i>, where we mix the Colours with Gum, and drag the Pencil as in Paint and Washings. 4. <i>Miniature</i> for little works, where the Colours must be ground very fine and clean, we mix them likewise with Gum, and we work by points: This way is but for little and delicate works: We must observe in all these different ways of Painting, as well in Oyl and Distemper, that we have our design steady and resolute, all the parts marked out by the simple draught before we apply the Colours; but more particularly in Distemper, as that they being precisely put in their places, they may keep and be preserved neat.
						<ol style="list-style-type: none"> 1. That White represents Light, and gives the briskness and heightning; the Black on the contrary as Darkness, obscures and effaces the Objects; likewise Black sets off the light parts, and makes them appear by their opposition; and they serve one and other to loosen the Objects. [D] 2. To make a good choice of Colours, the most proper to imitate the good effects of Nature, avoiding the too much charg'd manner in 3. To lay near together those that are of their own nature proper to help one another, and give a mutual help to raise up their briskness, as doth the Red to Green, Yellow to Blue. 4. To manage their properties well, so as to dispose them in such a manner that they accommodate themselves to the effects of the great parts of Light and Colour. 5. That the strong Colours make the sweetness to be more lookt on, making them come forward or keep back according to the situation, and the degree of force we give them.
The Oeconomick dispensation as well in the decoration of great works, as in particular Pictures according to their	Effects either,	Qualities appropriating them according to their	Value, where we must observe,	Agreement, [O] or sympathy, <i>viz.</i> the corresponding proper-ties to joyn them either by	In the Union,	<ol style="list-style-type: none"> 1. That White represents Light, and gives the briskness and heightning; the Black on the contrary as Darkness, obscures and effaces the Objects; likewise Black sets off the light parts, and makes them appear by their opposition; and they serve one and other to loosen the Objects. [D] 2. To make a good choice of Colours, the most proper to imitate the good effects of Nature, avoiding the too much charg'd manner in 3. To lay near together those that are of their own nature proper to help one another, and give a mutual help to raise up their briskness, as doth the Red to Green, Yellow to Blue. 4. To manage their properties well, so as to dispose them in such a manner that they accommodate themselves to the effects of the great parts of Light and Colour. 5. That the strong Colours make the sweetness to be more lookt on, making them come forward or keep back according to the situation, and the degree of force we give them.
						<ol style="list-style-type: none"> 1. Where we must lay the Colours together in such sort, that they may be united sweetly under the briskness of a principal one, that it may participate of the Light which is chief over all the rest in the Picture, ranging them in a sort of group where we see the knot or chain, or the <i>arch-butting</i>, which sustains the extreme ones so as connect all together, and so make an agreeable Marriage or Union. 2. We must dispose the different Colours, so that they partake one of the other by the communication of the light and help of the Reflection.
						<ol style="list-style-type: none"> 1. To the <i>Contrast</i>, or the opposition which intervenes in the Union of the Colours; that by a sweet interruption it may raise up its briskness, which without that falls into a fading disagreeableness, in which we must act with much discretion. 2. To the Harmony, which makes the variety of Colours agree, supplying the weakness of some by the strength of others, to sustain them, as by a consonance well manag'd, where they must neglect on purpose certain places, to serve for the <i>basis</i> and repose [P] of the sight, and to raise up those which by their briskness, domineer, as it were, and keep upmost. 3. To the degradation, where to proportion more easily the degree of the Colours that fly back, we must reserve some of the same kind and entire purity, and then compare them which ought to be afar off, according to the perspective lines, to justify the diminution, observing the quality of the Air, which being charg'd with Vapours, dulls them more than when 'tis serene. 4. To the Situation of the Colours, where we must observe to put before in the Picture those which are naturally the stronger in their greatest purity; that by the force of their briskness, we may keep back the force of those which are compounded, and which must appear at a distance; 'tis in the first rank where we must apply the glaz'd Colours, as the most brisk, not making as if we would put them in their greatest force, because the natural Air, which is at a distance from the Eye, sweetens them sufficiently. 5. To their subjection to the expression of the Subjects, and the Nature of the Matters and Stuffs, whether they be shining or dull, solid or diaphanous, polish'd or rough.
						<ol style="list-style-type: none"> 1. <i>Carnations</i>, where we must avoid the affectation of Red Colours, (which resembles the flesh when 'tis flea'd, rather than the skin) and the diversity of sparkling or glowing Colours, as the bright of diaphanous bodies, which represents the variety of the neighbouring Colours, man's skin how delicate soever dwelling in a down Colour. 2. The <i>Drapery</i>, where we have the whole and perfect liberty of choosing the most proper Colour to produce good effects. 3. The <i>Landscape</i>, where we must observe, that the Air, which is universally over-spread, carries with it something of light, which admits nothing dark in the places afar off, and which approaches the Horizon, which by consequence is most clear.
						<ol style="list-style-type: none"> 1. <i>Carnations</i>, where we must avoid the affectation of Red Colours, (which resembles the flesh when 'tis flea'd, rather than the skin) and the diversity of sparkling or glowing Colours, as the bright of diaphanous bodies, which represents the variety of the neighbouring Colours, man's skin how delicate soever dwelling in a down Colour. 2. The <i>Drapery</i>, where we have the whole and perfect liberty of choosing the most proper Colour to produce good effects. 3. The <i>Landscape</i>, where we must observe, that the Air, which is universally over-spread, carries with it something of light, which admits nothing dark in the places afar off, and which approaches the Horizon, which by consequence is most clear.

A. *Empaster*, is to lay the Colour on thick, we say a Picture is well empasted with Colours, when there is enough of Colour, and it is laid on freely, it signifies the putting every Colour in its right place, without confounding them, as this Head is not painted, 'tis only empasted.

C. *Camieux*, when the work is in black and white, where the lights and shadows are observ'd, the word is deriv'd from *camieu*, *humis*, but the resemblance that these works have with *Basso Relievo*'s painted, has rendered this word common to both.

D. *Pour Detacher*. Titian in the Picture of the Triumph of *Bacchus* having placed *Ariadne* on one side of the Picture, and not being able for that reason to make her remarkable, because the brightness of the light falls on the middle, he gives her thereon a Vermilion Scarf upon a Blue Drapery, as well to unloosen it from the ground, which is a Sea-Blue, as because 'tis the principal Figure which he directs the Eye to.

O. Sympathy. Some Colours will not be reconciled, and are incompatible; which we may discover by mingling them; if in the mixture we find nothing disagreeable to the sight, then they have a sympathy, e. g. Green is an agreeable Colour, which may be made by Blue and Yellow mixt, therefore there is a sympathy between them: Blue and Vermillion produce an *nigre* Colour, therefore there is an antipathy between them.

P. When after great lights there are great shades, these are said to be the repose one of another; when light and shades well manag'd hinder the confusion of the Objects, and lets them not at all once employ our sight, but makes us successively be entertain'd first on one, then on the other.

The Seventh Table about Perspective.

Perspective is an Art that represents Objects as if they were seen on a *transparent Medium*, thro' which the Rays that are terminated at every part of the Object, coming to the Eye, leave some appearances or marks on that *Medium*, which being traced by lines, will give them the like figure there. This may be farther illustrated by actually placing a thin *transparent Lawn*, or the like before us and the Object, and at a convenient distance having fixt a stick with a little hole in it, looking at the Object thro' this hole and the Lawn, you may easily direct your Pencil on the Lawn to the several places where the Rays intersect the Lawn, and by thus doing you will form the draught of them, as if done by the Rules of Perspective.

1. The Rays that come from the Object to the Eye are called *visual*, if the Object be a line, the Rays with that line make a *Triangle*, if the Object be a *Superficies*, either plain or spherical, the Rays with it form a *Pyramidal Form*, the Object being the Basis, the Eye the Apex or Centre of it, and the Rays that come from the Object to the Eye the sides of the Pyramid.
2. The Eye is not able clearly to comprehend more than a quarter of a Circle, therefore the *Rays visual* seldom are extended beyond a *right Angle*, or take in clearly more than what falls in that compass.
3. The *Centre* then in Perspective represents the Eye of the Spectator, and is the Point where all the Rays coming from the Object meet.
4. The *Point of distance* is a point at some proper place in the same line where the Centre is, and is to determine the *interval and distance*, that the Eye is suppos'd to be from the Object.
5. The Line that is drawn from the Centre parallel to the *Basis* line, is that which forms the *Horizon*, and that part of it which is between the Centre and the Point of distance represents the *Axis* of the *Visual Pyramid*.

The Theory, With respect to the several Terms and Axioms to be explain'd, as

6. The Line of distance or the *diagonal*, is a line drawn from the end of the *Basis* line to the point of sight in the *Horizon*.
7. The Centre and the Line that runs thro' it must be placed from the Object at least as far as the Object is long, otherwise the Eye will not comprehend the Object clearly; if it be nigh the *Plan*, will be too suddenly elevated, and things will appear confus'd, and heap'd on one another.
8. The Point of distance must be at least as far off the Centre as the Centre is from the Object, otherwise it will make things fall unnaturally, so that the point of distance, the Centre and thence to the Basis, in a direct line, will make an *Equilateral Triangle*.
9. All Lines that are perpendicular to the Basis in the *Ichnography*, must be drawn tending to the Centre or point of sight when in Perspective.
10. All Lines that are parallel in the *Ichnography*, must be determined by the *Diagonal* in the Perspective, and so the lines that are slanting, partly by the diagonal, partly by the lines tending to the Centre.
11. The *Ichnography* is the Pourtrait of the *Ground-plan* to be design'd in Perspective: When 'tis put in Perspective, 'tis called the *Scenographick* *Ichnography*, otherwise the *Geometrick*.
12. The *Parallels* that are equidistant in the *Ichnography*, have their distances lessened in the *Scenography* (by means of the diagonal) the higher they come to the Centre.
13. Figures on the same parallel are equal to one another, if in different, there is the same difference between them as there is between the parallel lines, so that figures more or less advanc'd in the depth of the *Plan*, diminish proportionably with the lessened distance of the *Parallels*.
14. Whatever is above the *Horizontal* line is seen in the under part, and whatever below it is seen in the upper part: This makes the difference between the high and low Perspective.
15. I call that the direct line which falls perpendicularly from the point of sight to the *Basis* line.
16. The *Basis* line or front-line is that whereon the forwardest part of the building or front is to be elevated.

May be easily explain'd by an Example, and instancing in the same method I took in delineating *Jesus College* in *Cambridge*, the reasons of which procedure being only consequences of some of those Axioms mention'd; Therefore in order to the delineating any place,

1. We must have the *Ground-plan* of the building we are to design, with its lengths, breadths and depths, together with the height of each building: The lengths, breadths and depths are had either by actual measuring, or by pacing the ground over (if you know the measures of your steps.) The height is found by looking thro' the sights of a *Quadrant*, going backward or forward till the *Plumb-line* fall just in the middle of the *Quadrant* in the degree of 45. for then measuring from this place where you stand, to the foot of the building, (only deducting five foot for the height of your Eye) you have the height of the building: Thus the *Ichnography* of *Jesus College*, is as you find it deduced from the Scale in Tab. 2. Fig. 1.
2. I then make a Scale divided into two or three hundred equal parts, if not actually, yet so as that each division signifie ten parts: By this Scale I set down my *Ground-plan*, as you see it in the first figure: When this is done, having a long Rule and a Square, which by sliding on the Rule, helps you to draw your perpendicular easilier,
3. You are to reduce it into Perspective, into its *Scenographick appearance*. Having drawn a line towards the bottom of my paper for my Front or *Basis* line, I then divide it into as many equal parts as I find the building has in the *Ichnography*, or more if you please: This will serve you for your Scale to determine the several heights, &c. and to these divisions you must with a black Lead Pencil draw lines from the Centre when you have chosen it, which choice requires judgment on two accounts,
4. For, if the Centre be too nigh the *Front-line*, then the depth of the whole building will fore-shorten too much, if too far off, it will not fore-shorten enough. This I will illustrate thus; Set an open Tankard, or the like on a Stand, so as that it be a little lower than your Eye, if you be a great distance off it, you can see very little or nothing into it; if you come nigher to it by degrees, you will perceive the farther edge seem to be rais'd a little higher than that next you, so that you may see a little way into it; if you come very nigh it, you see too deep into it more than can well be express'd in Picture, so that we shall find some one place which we must conclude the most convenient for the *Draught*, and which may be in general determin'd to be as far off the front-line as the front-line is long: This Rule, tho' it has true grounds, yet we sometimes dispence with it *pro re nata*, that we may express things with better appearance. 2. We must consider how to place this Centre with that advantage that we may express those things most, which we chiefly design to do; for you must know, that the bottom and top lines of the sides of the building that run from us, in or nigh the direct line to the Centre, that tho' you see the upper part very well, yet the sides that fall between the ground-line and top, fall so very near one another, that 'twould be very difficult to express particulars in them: So that the Centre must be well chosen in reference to this. Therefore those buildings which you would see most of, must be plac'd as far off as you think convenient from the direct line that runs to the Centre: (The farther they are, the plainer they are) place therefore those things you would see least of, nighest the direct line, and see whether the others fall according to your mind; but this must be done after you have drawn your *Diagonal*, which I now am to shew you.

High View, which

Or,

Or Practice in the

5. Having pitch'd on your Centre, and having from it drawn lines to every division of the front-line, you are to determine your *Diagonal* thus: Having with a pair of Compasses measured the length of the front-line, take your Compasses, and putting one foot in the Centre, see where the other will reach in the *Horizon* (of both sides if you please) where it rests, from that point draw a thwart line from it to the last division of the front, and this will be truly drawn, or pretty nigh to the truth. That this is so, you may consider it how it falls in respect of the two last Centre-lines: for if where the next line from the last is intersected by the *Diagonal*, you draw a parallel to the front between them, as at A. 10. you will have a *Rhombus*, or a square thrust out of joint; if therefore all the sides be pretty equal, then you may be sure you are nigh the right; but if the sides that run toward the Centre be too long, then things will not fore-shorten enough; if the sides be not long enough, then they will fore-shorten too much.

6. After the *Front-line* is thus divided, the Centre fixt, and the *Diagonal* plac'd, then take the breadth of the Chappel A.B. viz. twenty parts; because this line is perpendicular, it must run toward the Centre by Axiom the 9. therefore reckon twenty in the *Diagonal*, and the Rule laid parallel to the front in that point, will give you a point in the Centre-line which will give you the breadth of the Chappel: Therefore a line drawn from A. to B. puts it into the *Ichnographick Perspective*, the length of the Chappel being seventy divisions in the front-line, therefore reckon seventy from B. parallel to the front-line, and there you will have a point at C. — The depth of the building from the Chappel northward, being 115. from the Chappel, I reckon from D. (where it cuts the *Diagonal* at ten) onwards in the *Diagonal*, and at 115. in the *Diagonal*, with my Rule as before parallel in this place in the front, I have the point Z. in the *Central-line*. Its breadth being thirty, I reckon three divisions, and there is the just breadth there; and so on in every particular part. Having placed the *Ichnography* into Perspective, you may then give every thing its proper height thus:

7. The height of the Chappel being 30. on the front-line, and with this length by a square clapt to the front-line, I here drop a perpendicular to that height, and so where the other side of the Chappel is plac'd, having reckon'd the height upon a suppos'd parallel, there I draw another line in that height, and then joyning these several heights by several lines, you have the *Profiles* of each building. Now to diversifie these several lines, that they confound you not, make the *Ichnography* when you lay it into Perspective, in *discontinued crooked lines*, the heights in *prick'd lines*, and the tops of each building in *continued lines*, as the Centre-lines are, as 'tis in the Table; you will find by the Scheme what I mean; as you will likewise find out the Centre, tho' 'tis not express'd, as likewise the point of distance, by continuing the *Diagonal* up to the suppos'd *Horizon*, where it and the Eye is placed. Having done thus according to Rule, then your Art must be employ'd for the particular expressions of things by drawing and shadowing, which is the life of this half-form'd figure, which I leave to the Painter, only giving this Caution, not to make the shadows fall contrary to Nature, as I have seen done, where the shadows have fall'n towards the South, as if the Sun were in the North; and likewise you will see by the College finisht, that *Mezzo-tinto* is apply'd to buildings, as well as figures, and that by only etching the Out-lines, and laying a *Mezzo-tinto* ground upon it, you may finish a building, or the like twice as soon, and twice as natural, for lines are not so fit to express shadows, as I presume, this way 'doth; and 'twas on that account that I made the first tryal of joyning *Mezzo-tinto* and Perspective together, and I hope the way will be follow'd, at least not neglected by the knowing in *Mezzo-tinto*, to whom I address this last Sentence.

8. If any thing happen irregular, as slanting walls, winding corners of buildings or multangular Turrets, or the like, I have for a general Rule to direct them, tho' the doing of it may be deduc'd from the former Rules, I have drawn here an *Oblique* piece of Pillar, with the circle that 'tis inscrib'd in, in two places of the second Table, which may be *instar omnium*; and because I put it in the place where it is lower than where the other *Diagonal* reaches, I raise another *Diagonal* to run up to the same point of distance by the means of making a *Rhombus* proportional to the other. I find each side of this Pillar as long as a division, suppose ten Inches: I measure therefore the distance of the angle A. from the front-line, and finding it three Inches and somewhat more, I lay the Rule parallel to the Basis in the place of three Inches reckon'd in the *Diagonal*, which gives me the point B. the next angle C. being exactly ten Inches; therefore laying the Rule parallel to the Basis in ten degrees of the *Diagonal*, it gives me another point D. & sic de ceteris. After you have put the *Ground-plan* thus into Perspective, supposing it to be 15 Inches high, I raise the Perpendiculars from the several points, by reckoning 15 Inches in the front-line, or its parallels, where the *Ground-plan* directs you, and here you may see how the Circle becomes Oval, and the several devarications what tendencies they have to the Centre: I have drawn this in another place, where the first *Diagonal* is my Rule, as you may see where it cuts a parallel to the front-line at K.

9. Nothing remains now but the *Low-sight*: Here we suppose the *Horizontal* just the height of the Eye; about 5 foot from the Basis, then let it be in this Example, tho' we generally place it higher even to a third part of the height of the building, that the side buildings may be express'd more gracefully, and with advantage; but this must be left to the judgment and experience of the Artist. The *Diagonal* will be best determined by dividing the last division of the *Basis-line* into 5 parts at G. taking 4 of these, sometimes the whole 5, because we determin'd before, that the length of the front-line was the distance of the Eye in the *Horizon* to the point of distance: but here I take 4, and then make this the distance in the *Horizon* between the Eye and the point of distance. You may then either graduate the *Plan* at the several Intersections of the *Diagonal* with the Centre-lines, or else suppose them so, and then raise the building, as you will find by Perspectives enough of this sort every where to be met with, and to shew how useful this knowledge may be to Designers and Painters, you may perceive by this what you will find at the figure at D.E. is sideways and in Profile to the Spectator, yet shews a great deal more of its front than that at F.G. and that that at H.G. shews nothing at all of its sides: I speak this in reference to the figures and their Attitudes, as you find very well illustrated by the Ingenious and Learned Mr. Evelyn in his Translation of the Perfection of Painting.

The Low,

Perspective is to be considered in reference to



